1: Underhill E-5 (1931-1935)1946 NU28 Papago NU28

533 repetition, however, is fixed: sometimes the whole song is repeated; sometimes from the middle point to the end, then from the beginning to the end. Many series have a standard introduction and final phrase, and some informants thought that all should have them. These phrases always have the same tune and the same words, the words being now entirely untranslatable. Some are as follows:

Song	*Beginning*	*Ending*
Girl's puberty		Mim or mum
Scalp	He, he!	Tángwi [18]
Corn		Íro a'áro
Wíikita		Tcúkuta tcúkuh
Scraping stick	Hi'hianai hu!	Hítcia háhina

533 Papago songs contain extra vocables which lengthen the word
194 to fit the musical line. With the same object, they also shorten words and frequently omit prepositions and auxiliaries entirely. A definite system of phonetic change is practiced in singing. Theoretically the stop consonants are changed to the corresponding nasals (*p* to *m*, *t* to *n*, *k* to *ng*), so that the word *iipetak* (heart) becomes *iimuinanga*.[16] Such transmutations make the words of a song, when sung, entirely different from spoken Papago. It was necessary, in transcribing, always to write the sung version first, then the spoken version, and finally the translation. An interpreter unfamiliar with the song might be completely at sea. Especially if the song contained archaic words, he might have to labor long with the informant before straightening out the spoken version.

533 The words, even when interpreted, often differ considerably
193 from modern forms. Tense is rarely expressed, and the translator is always at liberty to use present or past at will. Number is also not expressed. Sometimes the subject of a sentence is lacking, and the singer may explain: "It says 'he sits on a mountain and rubs his belly,' but everyone knows that it means a brown bear."

[18] The scalp-song ending is found also in the Mohave salt songs, where it is equally untranslatable.

[16] The writer, in common with several others, wrote all top consonants as intermediates, since they have practically that sound in modern Papago. However, Dr. J. Alden Mason, author of a forthcoming Papago grammar (University of California Press) advises that they should be surds and sonants and that only the latter make the change.

2: Underhill E-5 (1931-1935)1939 NU28 Papago NU28

PHONETIC SYMBOLS

104 The symbols used here, with a few variations, follow those recorded by Kroeber, U. Cal. Pub. vol 10, no 5, p. 242.

a, *i*, *o*, *u*, roughly as in Spanish

ɨ, the back tongue, unrounded vowel found in many Shoshonean languages

p, *t*, *k* are intermediate stops

Phonetic Transcription of Indian Languages, Smithsonian Miscellaneous Collections, vol LXVI, 1916, no 6.

t is a dental stop, *ṭ*, retroflex

s is a dental sibilant: *c* represents retroflex *s*.

r is always retroflex.

w is a phoneme. Before *ɨ*, *o*, *u*, it is the usual semi-vowel: before *a* and *i* it becomes bilabial *v*.

194 Papago words are accented on the first syllable of the stem: prefixes are unaccented. When a word stands alone, its last consonant, if sonant, becomes surd and, if surd, strongly aspirated. This influences surrounding sounds and often causes the whole last syllable to sound whispered. The process does not take place in running speech, and therefore has not been indicated in orthography.

[p. x]

7: Lumholtz N-5 (1909-1910)1912
NU28 Papago NU28

may be seen playing harmoniously together, where a similar gathering of small Caucasians would soon result in discord, fights, and tears. The children and young girls have three kinds of chewing gum; the one which is most commonly used has been mentioned already, another is procured from the pod of a vine which comes early and dries in July; by squeezing the pod a milk is secured which when boiled yields a gummy substance. These natives never shake hands; they come and go and are never obtrusive. In the circumstances under which I travelled, I liked that custom; it made me feel independent and equally polite. When an Indian comes to shake hands with me, I know he has changed his mode of life, for one may be sure that he learned that custom from Americans or Mexicans. Their language is not sonorous, as it is full of guttural sounds and half-pronounced syllables. Four is their sacred number.

In the autumn of 1909 there was a mild epidemic of an eye disease among the Papagoes of Sonora as far west as La Nariz. The eyes were red and inflamed, as in conjunctivitis, and the pain evidently was very great. They probably contracted this disease from the Mexicans.

In his changed habits of life, inhabiting houses that do not admit air and adopting clothes that debilitate his magnificent physique, the Papago, when he catches cold, is unable to throw it off in the same way that a white man does. It very often develops into pneumonia and consumption, which awful disease is the scourge of the tribe, nine out of ten deaths being due to tuberculosis. The children bring it from school and even old people

10: Dolores I-5 (1911-1919) 1923
NU28 Papago NU28

104 The symbol *e* has been used in place of the ü written by the author and the ö preferred by the editor. This has been done primarily for typographic reasons, but the substitution is not a random one, inasmuch as the ö of the Piman group of languages relates to the *e* of the other Sonoran and Uto-Aztekan languages.

114 *l* as an initial sound is found solely in words of Spanish origin.
194 The writer frequently heard and wrote it as *r*.

The question of the sonant stops and affricatives is a most difficult one. As in Tepecano, the difference is very slight and confusion certain. The editor was frequently at fault in his renderings while the author was never fully convinced of the existence of sonant stops. Taught at first to write all as surds, he was never able accurately to distinguish between them. However, the surd stop is always preceded by a voiceless sound, generally either the aspirate *h* or a voiceless vowel, while the sonant stop is as invariably preceded by a voiced sound or a glottal stop. This then is a certain criterion when the determining factors have been correctly noted. Unfortunately this was frequently not the case. The criterion, moreover, was useless in the case of initial stops since, in the author's texts at least, words were written with their phonetic values when isolated. Consequently it has been impossible in many cases to determine whether a given stop is surd or sonant. Only when the testimony was overwhelming —uniform phonetic rendering, or sonant rendering by the editor together with a sonant correspondent in Tepecano—was the author's surd changed to a sonant. In all doubtful cases, the stop has been left written as a surd, though generally the preceding sound is sufficient to identify its nature.

128 An effort has been made to give each noun in its simplest form. It will be noted that the orthography frequently differs somewhat from the form given in the author's *Verb Stems*. There the stems were given in the phonetic forms they take when isolated; in this case all changes due to phonetic laws have, as far as possible, been eliminated.

128 The editor must plead guilty to numerous inconsistencies in the
193 preparation of this article. While most of the nouns given are true stems, a few cannot qualify under this title and are given merely because they are important and occur in texts or notes. In this class are words, usually pertaining to artifacts and manufactures, ending in the instrumental suffix *-kuhl*, and others ending in the suffixes